
ART-O-RAMA, Marseille
August 31 - September 2 | 2018

Parisian based publishing house and gallery mfc-michèle didier is pleased to announce its 5th consecutive participation to ART-O-RAMA, taking place in Marseille from August 31st to September 2nd 2018.

Two proposals will be presented for this occasion. Being aesthetic or dematerialized, utopian, satirical or absurd, both proposals aim to question practice of art, and the status of author, at a time when notions of artist, artwork and exhibition venues need to be questioned by leading actors of the artistic scene.

We will activate the GLITCH service n°18, entitled *Destruction of an exhibition space*. The service will take place on the wall of the gallery booth. To be seen: damages and repairs only. Instruction manual of the service will be at disposal to anyone. It might be acquired under sadistic conditions.

In front of the booth will be presented four artworks from *MOTORWORKS* series, by the artist Ray Sander. Born in 1988, Ray Sander lives and works as a garage mechanic in Los Angeles. His practice is grounded in the Californian sub-culture.

From correction of reality to concealment of fiction, identities and plastic forms created by GLITCH and Ray Sander will invite ART-O-RAMA's visitors to reconsider their evaluation criteria of art.

ART-O-RAMA
August 31 - September 2
Hangar J1
Quai de la Joliette
Marseille

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About the Glitch service n°18*

Instructions : Hijack the exhibition budget and propose said act of hijacking as the exhibition itself.

N°18

Destruction of an exhibition space

WE DO IT FOR YOU

Instructions: Hijack the exhibition budget and propose said act of hijacking as the exhibition itself.

Comments: After several rejections and two false starts, this service still remains to be executed for the first time in its complete form. As some have rightly noted,⁴⁵ these instructions would probably find a taker more easily if they were entitled *Reconstruction of an exhibition space*. However, it's only a question of words, and regardless of the choice between *destruction* or *reconstruction* this service is a reaction to "...a spell that has deceived us".

Questions: "Destroy, but at what cost?" Only after having calculated the precise amount of damage to be made (which will be repaired using the allocated budget) will we begin the demolition works. This stage of "estimates" is essential to the production of *Destruction of an exhibition space*, and consists of listing materials to be bought (glass, plaster, concrete, wood, cement, lighting) as well as budgeting the time taken by a restoration team (builders, electricians, plumbers, decorators) to return the exhibition space to its original state. "What will one see in the exhibition?" Nothing but damage!⁴⁶ The "restoration" period will begin after the exhibition closes and will not be shown to the public. "Can we make improvements to the exhibition space while we are restoring it?" No, the space entrusted to us must be refurbished to its state before *Destruction of an exhibition space*, in order to guarantee "expenditure".⁴⁷ "Can I order *Destruction of an exhibition space* without necessarily wanting to break everything?" Of course! We will be pleased to come and smash up just one step in your staircase or damage half a projector for you!

⁴⁵ Paul Sumner in 2004. The devil is in the details: he listens to Einstürzende Neubauten.

⁴⁶ In 2007, a variation of this service (yet to be redacted) was suggested: the exhibition space would already be restored at the time of the opening, thus welcoming viewers in an empty space in an average state. This constitutes another way to question the audience regarding a costly exhibition and its desperate attempt to destroy itself.

⁴⁷ In 2003, the director of a Parisian institution made a bid to use *Destruction of an exhibition space* in order to renovate the building's entrance. The negotiations started all smiles but ended in fisticuffs!

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Find out more Glitch services on our website : <http://www.micheledidier.com/index.php/gb/artists/mfc-ikhea-services-glitch.html>

ART-O-RAMA, Marseille
About the Glitch service n°18
August 31 - September 21, 2018.

Instructions : Hijack the exhibition budget and propose said act of hijacking as the exhibition itself.

About the Glitch service n°18*

Instructions : Hijack the exhibition budget and propose said act of hijacking as the exhibition itself.

Original text: “Stanley knife slashes, flooding, gas explosions, angles hammered off, tiles eroded by acid, floorboards pulled up or warped by damp; anything is possible from 100 to 100 000 €!”

Related: “...it is Armida that burns and destroys the palace where she was enchanted.”

Unrelated: Michael Asher’s “scrapes”, as *Destruction of an exhibition space* questions the supposedly productive nature of exhibition budgets (the instructions for use envisage using the money at a pure loss). The space essentially operates as an interface and incidentally as a frontage (it’s extremely ironic that in spite of everything, there is indeed something to see and this thing runs the risk of perhaps becoming a product with a really strange kind of value);⁴⁸ “No one trashed a museum, although alternative (to the museum) spaces took a beating” (Brian O’Doherty).

Requirements: An exhibition project with a budget.

Owner: Ghislain Mollet-Viéville⁴⁹

⁴⁸ In order to convey the import of this service which is often misunderstood, we have chosen to include an extract of a conversation with Francesco Masci in December 2006. This enlightening excerpt was initially shared in 2007 during a Glitch conference entitled “Calculer le zéro” (“Calculating zero”) :

- Francesco Masci: “I have a soft spot for *Destruction of an exhibition space*. However I do find it a shame that the instructions insist that the exhibition space should be returned to its original state.”

- Jean-Baptiste Farkas: “*Destruction of an exhibition space* acts on two levels. On the one hand, the instructions for use propose transforming an exhibition budget into nothing. The allocated money somehow becomes incapable of *producing*, and can only be used for *repairing*. Thus the service only allows, after completely exhausting the budget, a dismal return to square one. On the other hand, the instructions aim to bruise the fetishised exhibition space: during the implementation of *Destruction of an exhibition space* nothing artistic is on view, other than the wounds waiting to be repaired and holes in walls where one would expect to see artworks!”

- Francesco Masci: “Now I understand why reconstruction is essential to the service. To sum up: two useless gestures come together like a pair of brackets to enclose an unnecessary, empty space. *Destruction of an exhibition space* should be looked upon as a mathematical equation, rather than as an umpteenth take on the *eternal return*. Yes, it’s a formula that always equates to zero!”

Until now (2017), this service has generated more misunderstandings than it has actually destroyed and repaired exhibition spaces. “What? You held a conference about this service in an exhibition space and didn’t destroy said space?” The service can be clearly distinguished from an act of pure vandalism owing to the fact that it requires the consent of the people running the targeted space. It does not authorise any kind of spontaneity. If you wish to take action without preliminary negotiation, see *Corrode* (N°18 (variation 1)) . “So if you restrain the destructive measures to breaking a skirting board or a spotlight, wouldn’t it only count as a simulation?” The instructions for use and nothing more: “Anything is possible from 100 to 100 000 €!”

⁴⁹ Footnote added by Ghislain Mollet-Viéville in in September 2007:

“In the contract of sale for *Destruction of an exhibition space*, it is stipulated that to remain within the subtractive spirit which fuels Glitch, *A lot more of less!*, Jean-Baptiste Farkas and the user can resort to ignoring certain clauses. I have therefore chosen to delete this first clause:

~~1) OWNERSHIP:~~

~~The present contract acts as proof of ownership of the Glitch procedure mentioned above.~~

I am thus removing the clause which proves my ownership of the service. Two possibilities now arise:

- a) The document no longer proves that I am the owner of the service, but I still am, according to our oral agreement.

or

- b) The document no longer proves that I am the owner of the service and I officially declare that I am indeed no longer the owner: the service remains available for Jean-Baptiste Farkas to sell.

I have opted for the second solution and propose that the following owner should cross out this clause in his contract and so on and so forth (allowing the work to go from hand to hand, never belonging to one person in particular).”

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About Ray Sander and the *Motorworks* series

With a distance and a simplicity that can be misleading, Ray Sander is reappropriating the codes of the Californian sub-cultures. His paintings, like his car performances, only conserve the skeleton of the myth. The fact that he reuses familiar symbols brings our contemporary totems back to their primitive origins. Sander's automobile is stripped of its utilitarian and symbolic functions; it's a pure mechanism that he puts on the road. In front of his work, we find ourselves facing the manifestation of our own primitive culture.

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Ray Sander
SPEED STILL
2018
Car headlight to be placed on a pedestal facing a wall
Variable dimensions
Limited edition of 5 numbered and signed copies (each piece is unique)
Produced and published in 2008 by mfc-michèle didier

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Ray Sander
BODY WORK 6 (DISPLAY)
2018

Folded metal plate, glitter paint Candy Metal Flakes
80 x 76.5 x 15.7 cm

Limited edition of 5 numbered and signed copies and 5 colors : blue, green, red, black, yellow
Produced and published in 2018 by mfc-michèle didier

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Ray Sander
BODY WORK 4 (DISPLAY)
2018
Folded metal plate, glitter paint Candy Metal Flakes
79 x 107 x 17 cm
Limited edition of 5 numbered and signed copies and 5 colors : blue, green, red, black, yellow
Produced and published in 2018 by mfc-michèle didier

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Ray Sander

BODY WORK 5 (DISPLAY)

2018

Metal plate, glitter paint Candy Metal Flakes

86 x 70 x 9.2 cm

Limited edition of 5 numbered and signed copies and 5 colors : blue, green, red, black, yellow

Produced and published in 2018 by mfc-michèle didier

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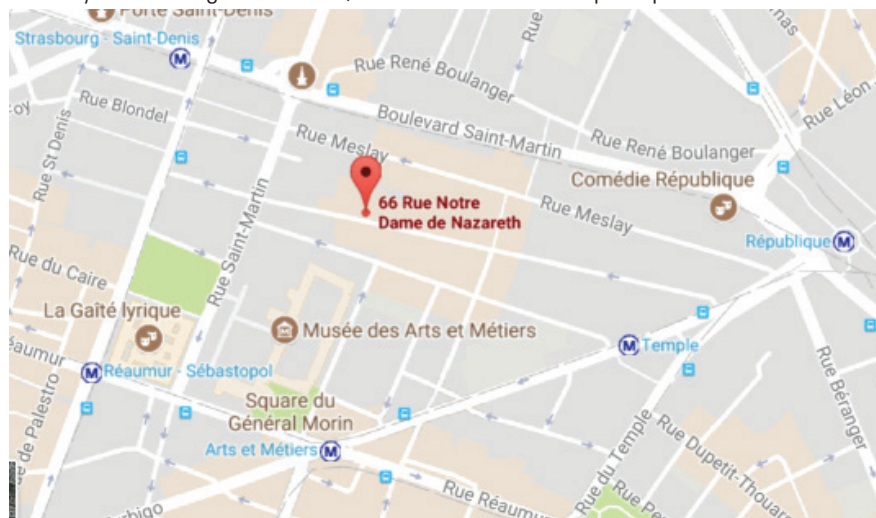
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